28.NOV
ISSUE
#01

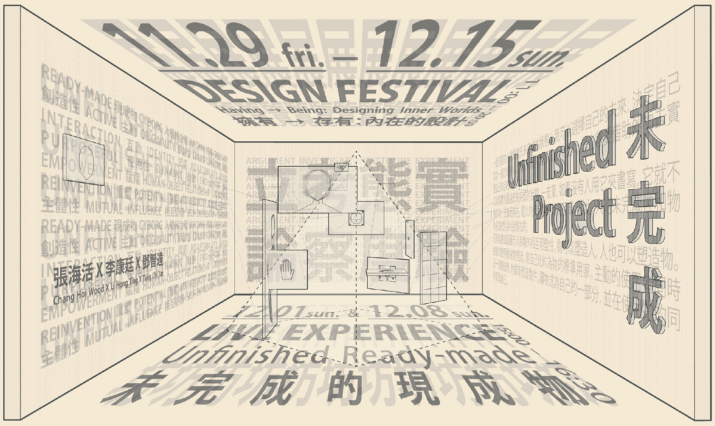
UNFINISHED 未完成 PROJECT

DESIGN
FESTIVAL
EXPERIENCE
WORKSHOP

編輯/ 張海活 X 李康廷 X 鄧智達

立論 / 考察 / 態度 / 實驗

二〇二四 元創方 港幣十元正



實驗及參與 Experiment and Participation

佛洛姆(Erich Fromm)批評資本主義衍生出來的消費文化,指出這文化令人誤以為購買(擁有)是獲取幸福的途徑。消費文化驅使人用消費來解決問題、用財產(擁有物)來評價自己、用「擁有更多」來令自己「變得更好」。然而這些想法是錯誤的。佛洛姆認為幸福是人的存在狀態,追求幸福涉及自我成長。如果我們擁有的物件沒有令我們有所成長,那麼我們只是於財產上佔有這些事物,而不是真正的擁有這些事物。事物只是手段,我們的人生才是目的,一件能協助我們創造自己的事物才是我們真正擁有的事物。

我們相信在消費文化的氛圍下依然有自我創造的空間。只要我們改變態度,不將身邊的事物視為消費品,而把它們視為留待創作的未完成品,那麼物件就會成為我們得以創造自己的工具,而不再是與我無關的財產。

真正的擁有 創造自己

Erich Fromm critiques the consumer culture that emerges from capitalism, highlighting how this culture leads people to mistakenly believe that purchasing (having) is a pathway to happiness. Consumer culture drives individuals to address their problems through consumption, to assess their worth based on their possessions, and to think that "having more" will make their lives better. However, these notions are misguided. Fromm argues that happiness is a state of being, and the pursuit of happiness involves personal growth. If the objects we possess do not contribute to our development, we merely occupy these items in terms of ownership rather than truly owning them. Objects are merely means; our lives are the true purpose. The things that genuinely belong to us are those that help us in our self-creation.

We believe there is still room for self-creation within the framework of consumer culture. As long as we shift our perspective and stop viewing the things around us as mere consumer goods, but instead see them as unfinished products awaiting our creativity, we can restore balance to the relationship between people and objects. In this way, individuals shape themselves by reshaping objects. These objects are no longer unrelated possessions; they become the means through which we realize our true selves.

探索人和物的相互可塑性。
Explore the Mutual Influence between Human and Objects.

一個人只要活著,他就永遠處於未完成的狀態。這也就是說,人是注定擁有可能性的:我可以選擇自己的未來,決定自己成為一個怎樣的人。可是,無論你選擇成為什麼人,你也需要借助外物的幫助。我們的目的總要借助工具才能實現。

表面上,工具是為了服務人而存在:正因為擁有某個目的,我們才會使用某件工具。然而,有時候,工具會反過來刺激我們的欲望,賦予我們目的,甚至塑造我們的生活方式。

工業革命之後,設計品以標準、劃一的方式生產。這些設計品並不為某個獨特的人而設,而是為某個典型的人而設。然而典型的人並不真實存在。大量生產與獨特的個人之間總是存在著一道空隙。為了填補這個空隙,很多人成為「被動的使用者」(aka消費者)。他們配合產品的設計,將自己填入事先準備好的容器當中,令自己成為那個想像中的典型。

然而,人和設計的關係是否必定如此?

這個展覽試圖提出人和設計品的另一種可能性:「創造性使用」。創造性使用是一種對待事物的態度。這種態度要求我們將設計品視為未完成的半製成品,它強調事物的潛在可能性,主張用者與物件的共同成長。在這態度底下,用者不再是一個被動的消費者,他同時也是一個創造者:他會主動地重塑物件,將物件改造成真正屬於自己的東西。

As long as a person is alive, they are in an unfinished state, full of possibilities: I can choose my future and decide who I want to be. Yet, no matter who you aspire to become, you need the help of external objects. Our goals rely on tools to be realized.

On the surface, tools exist to serve us; we use them with specific purposes in mind. However, tools can also spark desires, give direction, and shape lifestyles.

Since the Industrial Revolution, products have been mass-produced in standardized forms, designed not for unique individuals but for an imagined archetypal person. This archetype doesn't truly exist. There is always a gap between the standardized product and individual uniqueness. Many people bridge this gap by becoming "passive users" (consumers), adapting themselves to fit into pre-defined molds and conforming to this imagined typical person.

BUT MUST THE RELATIONSHIP BETWEEN PEOPLE AND DESIGN ALWAYS FOLLOW THIS MODEL?

This exhibition explores an alternative: "creative use." This attitude sees objects as unfinished products, emphasizing their potential and advocating for mutual growth between users and objects. In this view, users are not passive consumers but active creators, reshaping objects to make them truly their own.

「創造性使用」指南
"Creative Use" Guidelines

反省 Reflection

我想成為一個怎樣的人?理想中的我是怎樣的?我現在的生活方式使我遠離還是接近那個理想中的自己? 那個理想中的自己擁有什麼物件?哪些是重要的,哪些是無關痛癢的? 有沒有什麼東西可以幫助我變成理想中的自己?

What kind of person do I aspire to be? What does my ideal self look like? Does my current lifestyle bring me closer to or further away from that ideal self? What objects does my ideal self possess? Which are essential, and which are insignificant? Is there any object that can assist me in becoming my ideal self?

FOLLOW AND INTERACT WITH US

閱覽更多資訊

選擇與重塑 Choice and Reshaping

選擇一件物件,思考下列問題:
Choose an object and consider the following questions:

我為什麼需要這件東西? 它能滿足我的需求嗎?我對它有沒有不滿?如何可以令它更符合我功能上或心靈上的需要?

Why do I need this item? Does it fulfill my needs? Am I dissatisfied with it? How can I better align it with my functional or emotional needs?

著手重塑事物 Reshape the objects:

思考改造的方案:如何可以令物件更符合我自己? 所謂重塑,重點在於人和物的共同成長。如果物件已經合用,就無須修改,使用痕跡已經是一種重塑。

How can I make the object more suited to me? Reshaping emphasizes the mutual growth of people and objects. If the object is already suitable, there's no need for modification; signs of use are a form of reshaping in themselves.)

拍照並上傳物件

TAKE A PHOTO AND UPLOAD IT TO "UNFINISHED_PROJECT_2024"

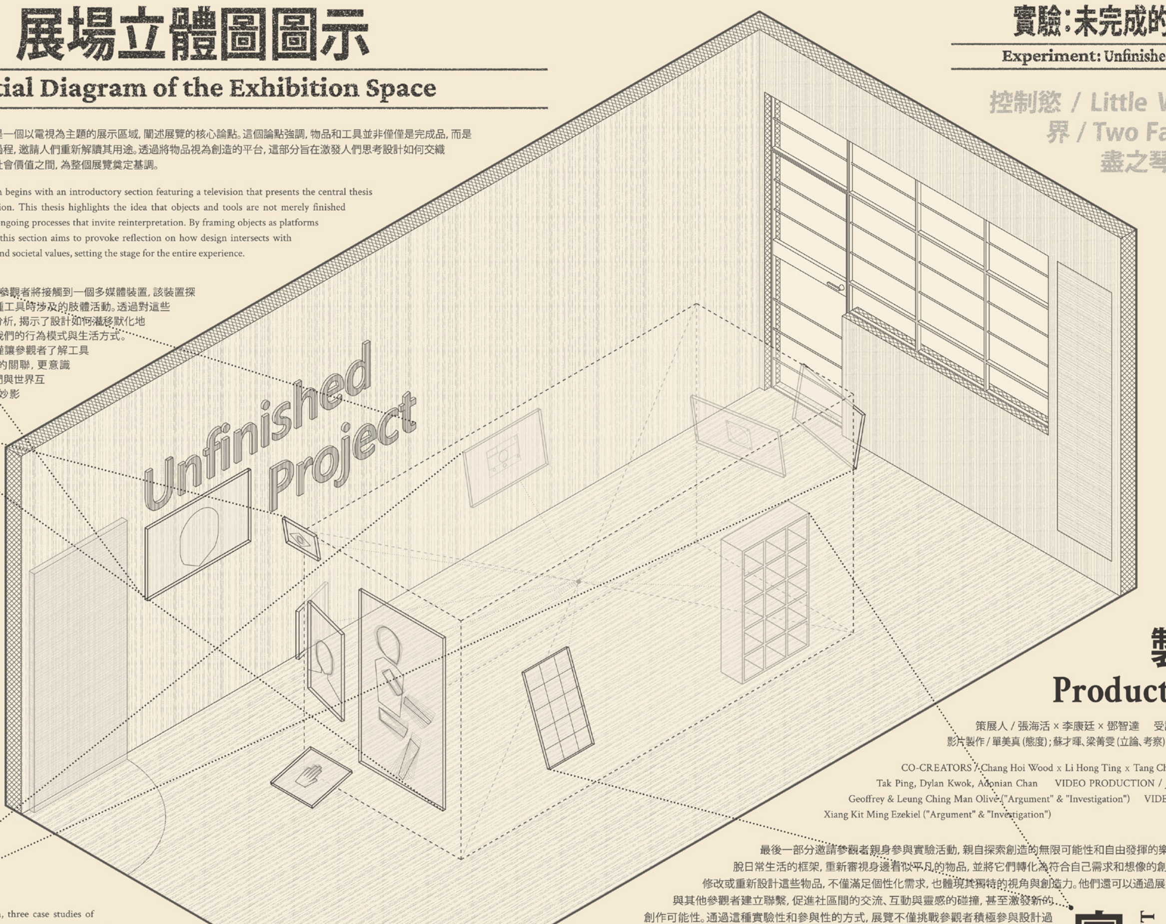
"unfinished_project_2024" 是一個網上展覽空間,它搜集並分享創造性使用的例子。目的是鼓勵人主動地重塑身邊的事物,打破事物的標準公式。歡迎你將自己的作品上載到我們的空間。

"unfinished_project_2024" is an online exhibition space that collects and shares examples of creative use. The goal is to encourage individuals to actively reshape the objects around them, breaking away from conventional formulas. You are welcome to upload your work to our space.

拍照並寫一段簡介或感想。私訊或 #hashtag 我們,我們就會將你的作品上載。

Take a photo and write a brief introduction or reflection. Message us or #hashtag us, and we will upload your work.

展場立體圖圖示
Spatial Diagram of the Exhibition Space



立論 ARGUMENT

展覽的開端是一個以電視為主題的展示區域,闡述展覽的核心論點。這個論點強調,物品和工具並非僅僅是完成品,而是持續發展的過程,邀請人們重新解讀其用途。透過將物品視為創造的平台,這部分旨在激發人們思考設計如何交織於個性化與社會價值之間,為整個展覽奠定基調。

The exhibition begins with an introductory section featuring a television that presents the central thesis of the exhibition. This thesis highlights the idea that objects and tools are not merely finished products but ongoing processes that invite reinterpretation. By framing objects as platforms for creativity, this section aims to provoke reflection on how design intersects with individuality and societal values, setting the stage for the entire experience.

考察 INVESTIGATION

在這一部分,參觀者將接觸到一個多媒體裝置,該裝置探討了使用各種工具時涉及的肢體活動。透過對這些日常動作的分析,揭示了設計如何潛移默化地影響和塑造我們的行為模式與生活方式。這一探索不僅讓參觀者了解工具與設計之間的關聯,更意識到工具對我們與世界互動方式的微妙影響。

This section introduces visitors to a multimedia installation that examines the bodily movements involved in using various tools. By analyzing these movements, the installation sheds light on how design influences and shapes our everyday behaviors. This investigation aims to make visitors more aware of the subtle ways in which tools dictate our interactions with the world.

在此部分,展覽展示了三個創造性使用的案例,這些案例展示了人們如何將標準物品轉化為個性化工具。這些例子突出了創新與適應的態度,展示了如何通過重新想像物品來找到實用且創意的解決方案。這些真實的案例為創造性使用的概念提供了具體的說明,加深了人們對設計的理解。

態度 ATTITUDE

In this section, three case studies of creative use are showcased, featuring individuals who have transformed standard objects into personalized tools with remarkable ingenuity and resourcefulness. These examples vividly highlight the attitudes of innovation, adaptability, and problem-solving, showing how re-imagining everyday objects can lead to practical, meaningful, and creative solutions. These compelling real-life cases provide concrete and relatable illustrations of how creative use not only shapes our relationship with design.

實驗:未完成的現成物
Experiment: Unfinished Ready-made

控制慾 / Little World 迷你世界 / Two Faces 雙面 / 未盡之琴 / 保護衣 / Memory Swing / 束縛 / 重生的光影 / 旅行箱收藏的回憶 / 心靈的瞬間 / 隱藏 / 反叛的心 / 合照 / 鏡頭的目光 / 回憶 / 打破完美 / 順其自然 / 心路歷程 / 個人書櫃

製作團隊
Production Team

策展人 / 張海活 × 李康廷 × 鄧智達 受訪者 / 曾德平、郭達麟、陳濬人
影片製作 / 單美真 (態度); 蘇才暉、梁菁雯 (立論、考察) 影片製作助理 / 香杰明(立論、考察)

CO-CREATORS / Chang Hoi Wood x Li Hong Ting x Tang Chi Tat INTERVIEWEES / Tsang Tak Ping, Dylan Kwok, Adonian Chan VIDEO PRODUCTION / Jan Sin ("Attitude") ; So Choi Fai Geoffrey & Leung Ching Man Olive ("Argument" & "Investigation") VIDEO PRODUCTION ASSISTANT / Xiang Kit Ming Ezekiel ("Argument" & "Investigation")

實驗 EXPERIMENT

最後一部分邀請參觀者親身參與實驗活動,親自探索創造的無限可能性和自由發揮的樂趣。這一部分旨在讓參觀者跳脫日常生活的框架,重新審視身邊看似平凡的物品,並將它們轉化為符合自己需求和想像的創新設計。參觀者被鼓勵創意地修改或重新設計這些物品,不僅滿足個性化需求,也體現其獨特的視角與創造力。他們還可以通過展覽的網上平台分享自己的作品與其他參觀者建立聯繫,促進社區間的交流、互動與靈感的碰撞,甚至激發新的創作可能性。通過這種實驗性和參與性的方式,展覽不僅挑戰參觀者積極參與設計過程,還激發他們重新思考設計的本質、價值與未來的可能性,並鼓勵他們在日常生活中勇敢地實踐和表達自己的創造力。

The final section invites visitors to participate in hands-on experimentation, allowing them to explore the endless possibilities of creation and the joy of self-expression. Visitors are encouraged to reimagine everyday objects, creatively modifying them to meet their unique needs and personal preferences. They can share their creations online, fostering a vibrant sense of community, interaction, and the exchange of ideas. Through this experimental and participatory approach, the exhibition not only challenges visitors to actively engage with design but also inspires them to rethink the essence and potential of design, unleashing their creativity in everyday life.

陳泳雅 CHAN Wing Nga
陳以晴 CHAN Yee Ching
鄭凱琳 CHENG Hoi Lam
鄭心儀 CHENG Sum Gi
張緒琪 CHEUNG Sui Ki
鍾梓瑜 CHUNG Tsz Yu
鄧敏媛 DENG Man Wun
馮詠恩 FUNG Wing Yan
許卓琳 HSU Cheuk Lam Carina
許灝謙 HUI Ho Him
關天賜 KWAN Tin Chi Chiron
郭梓烽 KWOK Tsz Fung
林靄慧 LAM Oi Wai
李慧騏 LEE Wai Ki
梁鑒鋒 LEUNG Kam Fung
李泓澔 LI Wang Ho
林琬騏 LIN Yuen Ki
莫君浩 MOK Kwan Ho
吳可佳 NG Ho Kai
昊天 NWULU Udodi Chimuehila
蔡依澄 TSOI I Ching
蔡子為 TSOI Tsz Wai
溫雪情 WAN Suet Ching
黃天恩 WONG Tin Yan
嚴思澄 YIM Sze Ching
鄭穎欣 ZHENG Wing Yan

二〇二四

立論 / 考察 / 態度 / 實驗

11.29 fri. – 12.15 sun.

地點

元創方

S506, 5F, Block A, 35 Aberdeen Street, Central, Hong Kong

香港中環鴨巴甸街35號A座5樓S506

11:00 – 20:00

DESIGN FESTIVAL

Being: Designing Inner Worlds

→ 存有：內在的設計

12.01 sun. & 12.08 sun.

UNFINISHED PROJECT

創作 CO-CREATORS

張海活 × 李康廷 × 鄧智達

CHANG HOI WOOD × LI HONG TING × TANG CHI TAT

元創方

S506, 5F, Block A, 35 Aberdeen Street, Central, Hong Kong

展覽

11.29 fri. – 12.15 sun.

DESIGN FESTIVAL

Having → Being: Designing Inner Worlds

擁有 → 存有：內在的設計

11:00 – 20:00

UNFINISHED PROJECT

工作坊

12.01 sun. & 12.08 sun.

LIVE EXPERIENCE

Unfinished Ready-made

未完成的現成物